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BERTINI

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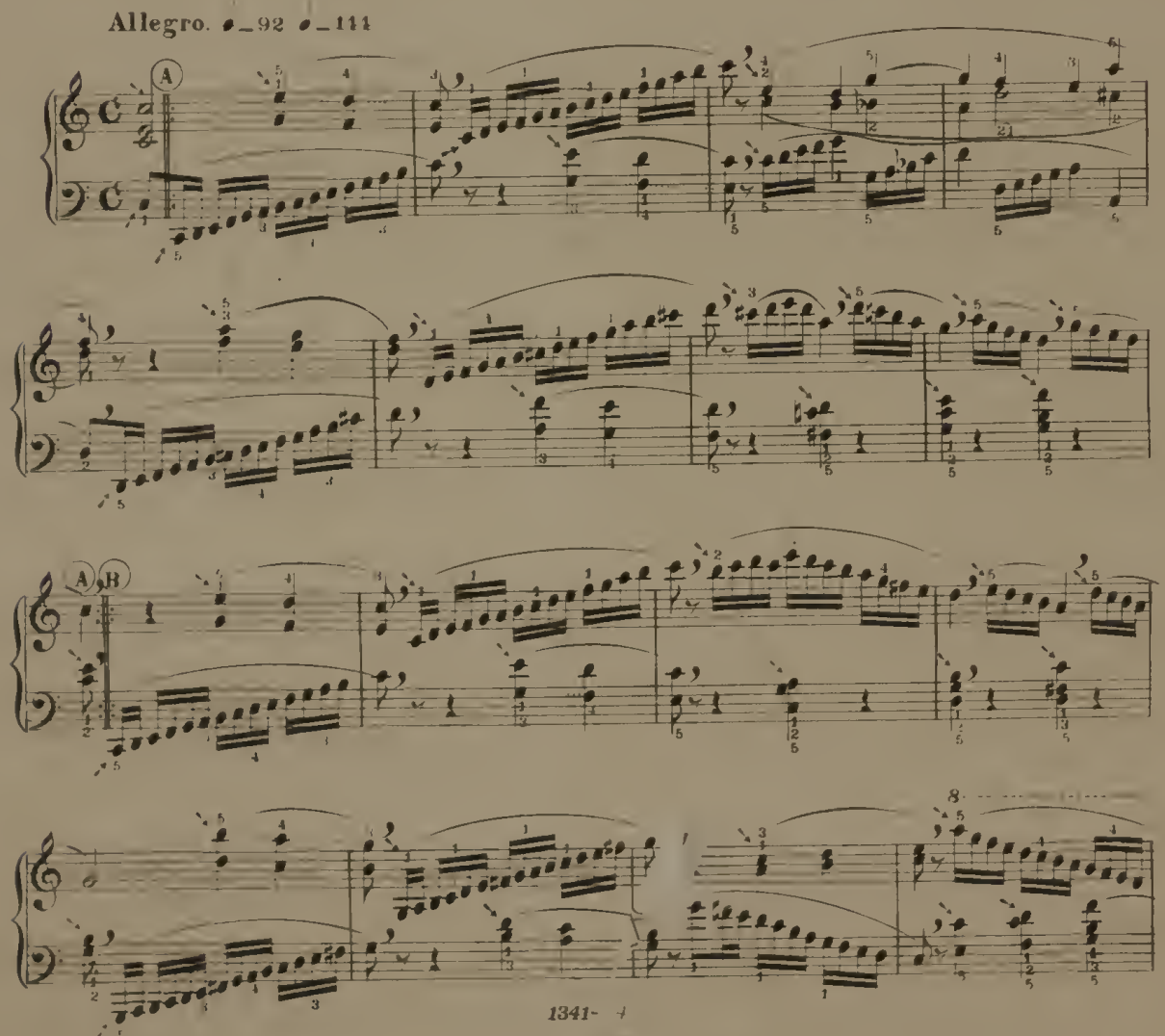
24 ETUDES.

ETUDE I.

Edited by Hans von Bülow.

The repetition signs in all these etudes from letters A to A, B to B, C to C, D to D, E to E, F to F, &c. are introduced to enable the student to practice such measures of the etude as offer special difficulties. The measures thus marked may be repeated 4, 8, 12 or 16 times; in fact as often as found necessary. When all the difficulties the etude offers have been thoroughly mastered, the repetitions are, of course, no longer heeded.
All characters (notes or fingering) in brackets ( ) are to be played only when the phrase is repeated.

Book I. H. Bertini Op. 29.



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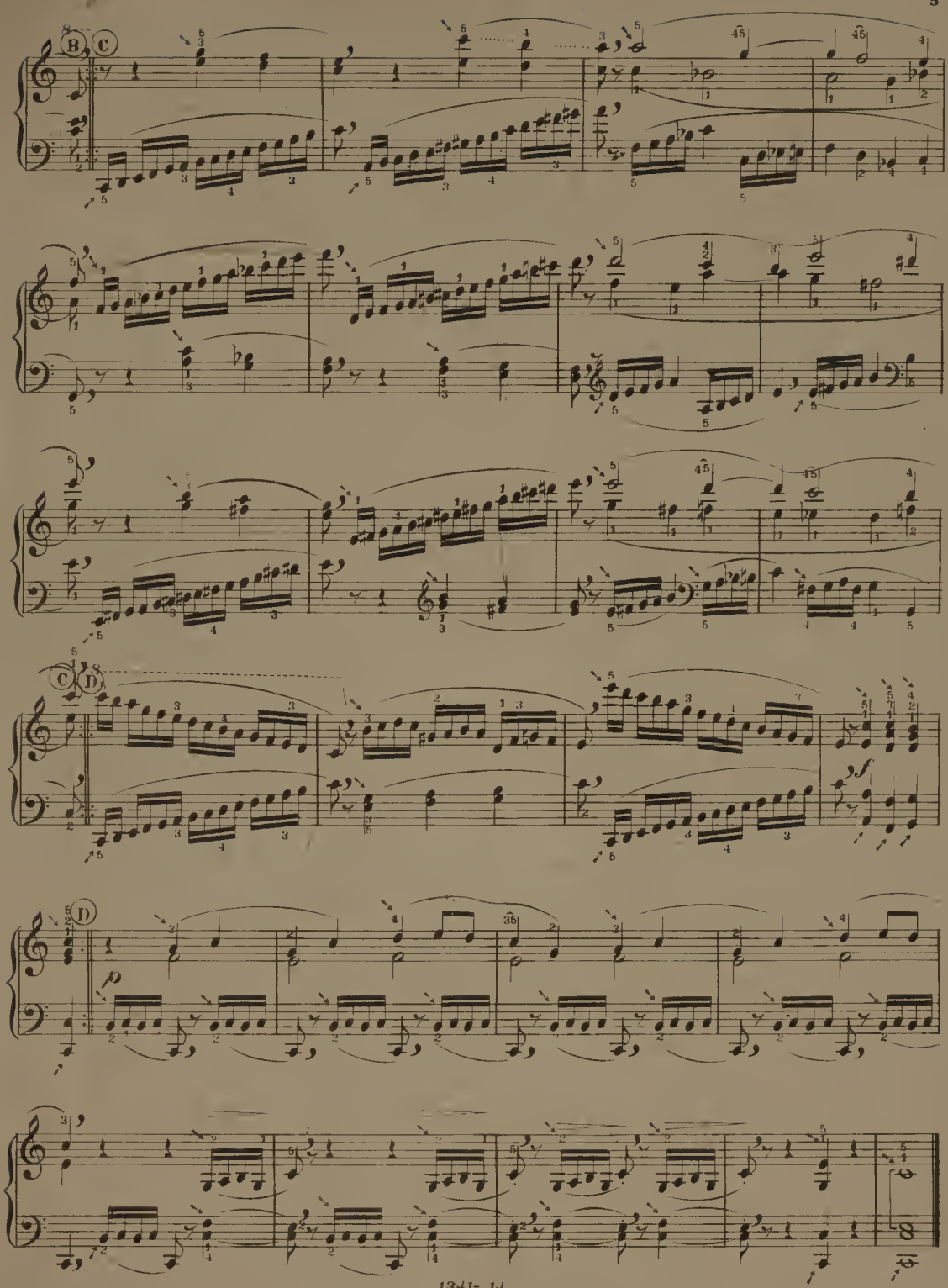

B
C
C
D
D
p
f

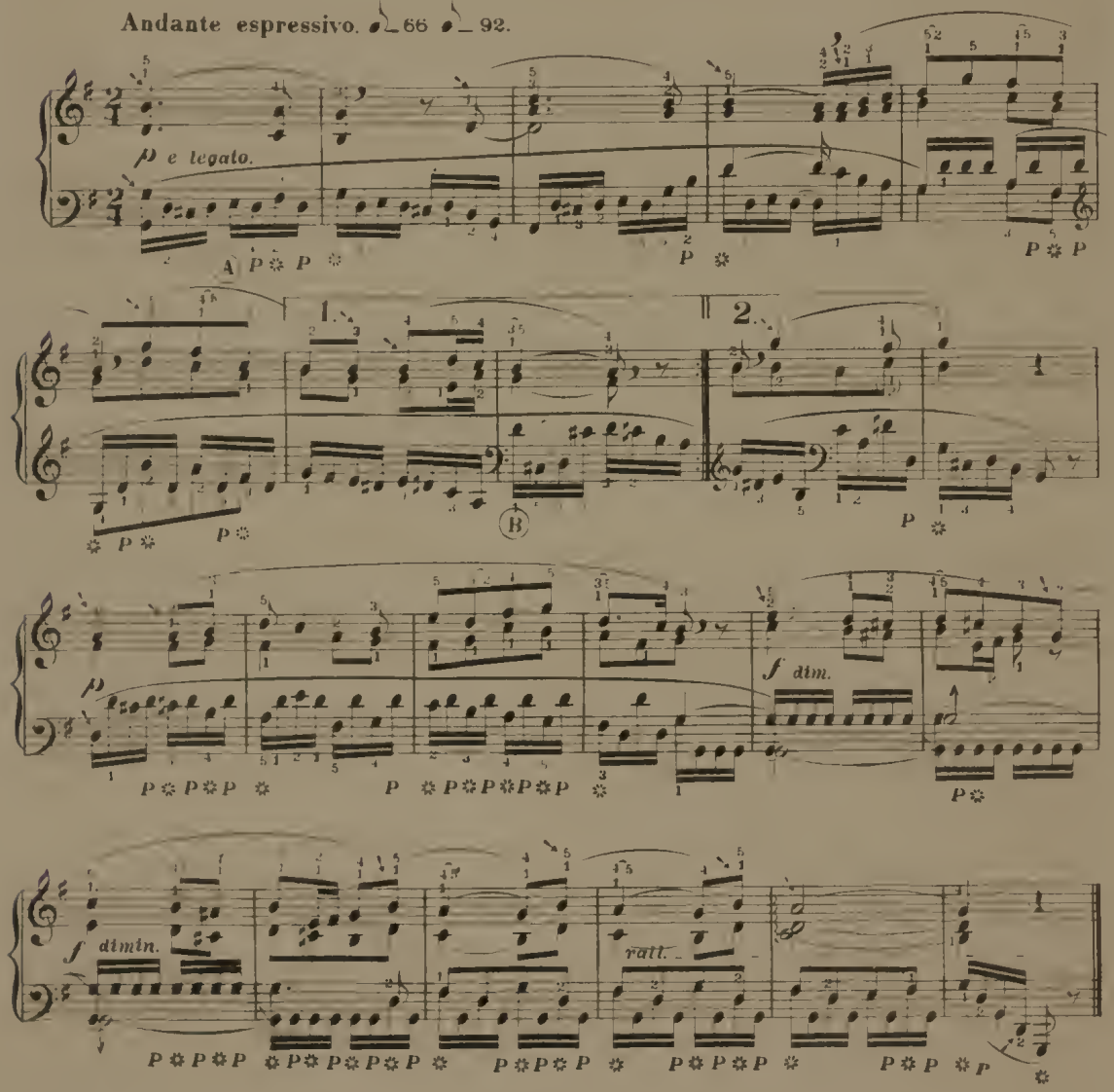
ETUDE II.

(G major.)

This study is to cultivate a smooth *legato* style in the connecting of chords. To accomplish this the substitution of fingers, in many cases is indispensible; so wherever two fingers are indicated over a note the second finger replaces the first without permitting the key to rise until the next is struck.

A. Heed very carefully the use of the pedal as noted it is employed to connect the melody *legato* which would be nearly or wholly impossible for the fingers alone to do. In many cases there is not space enough for the word "*Ped.*" The *P*s signify *Ped.* At first practice the study without *Ped.* until the technical difficulties for the fingers have been mastered then practice with the *Ped.* ✲

B. Slide with the fifth finger, from C sharp to D, in the same manner with the first finger.

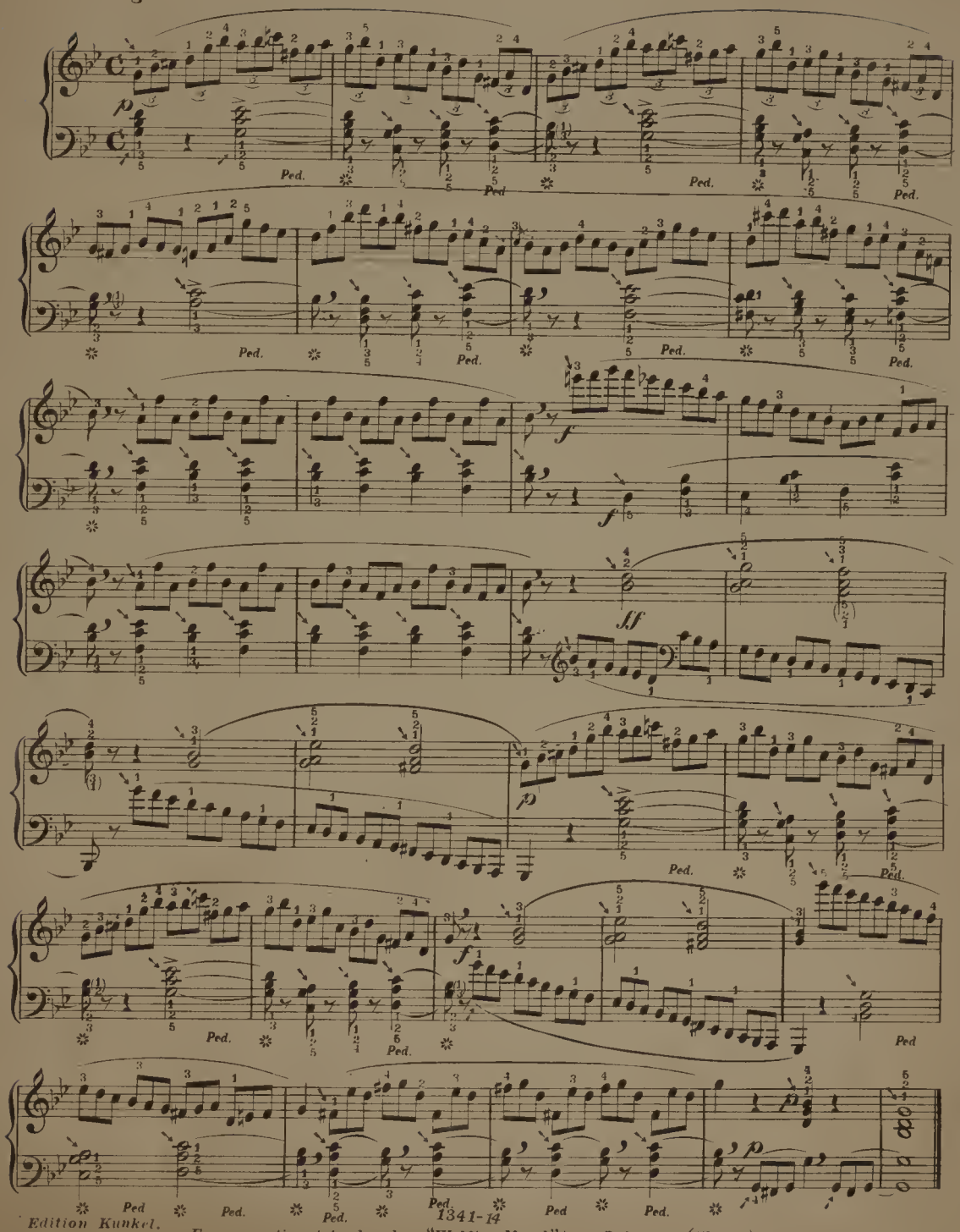


For recreation, introduce here "Sounds from Paradise" Reverie by Anchester.

ETUDE III.

(G minor.)

Allegro. ♩=88 ♩=80.



For recreation, introduce here "Wedding March" from Lohengrin (Wagner) by Liszt.

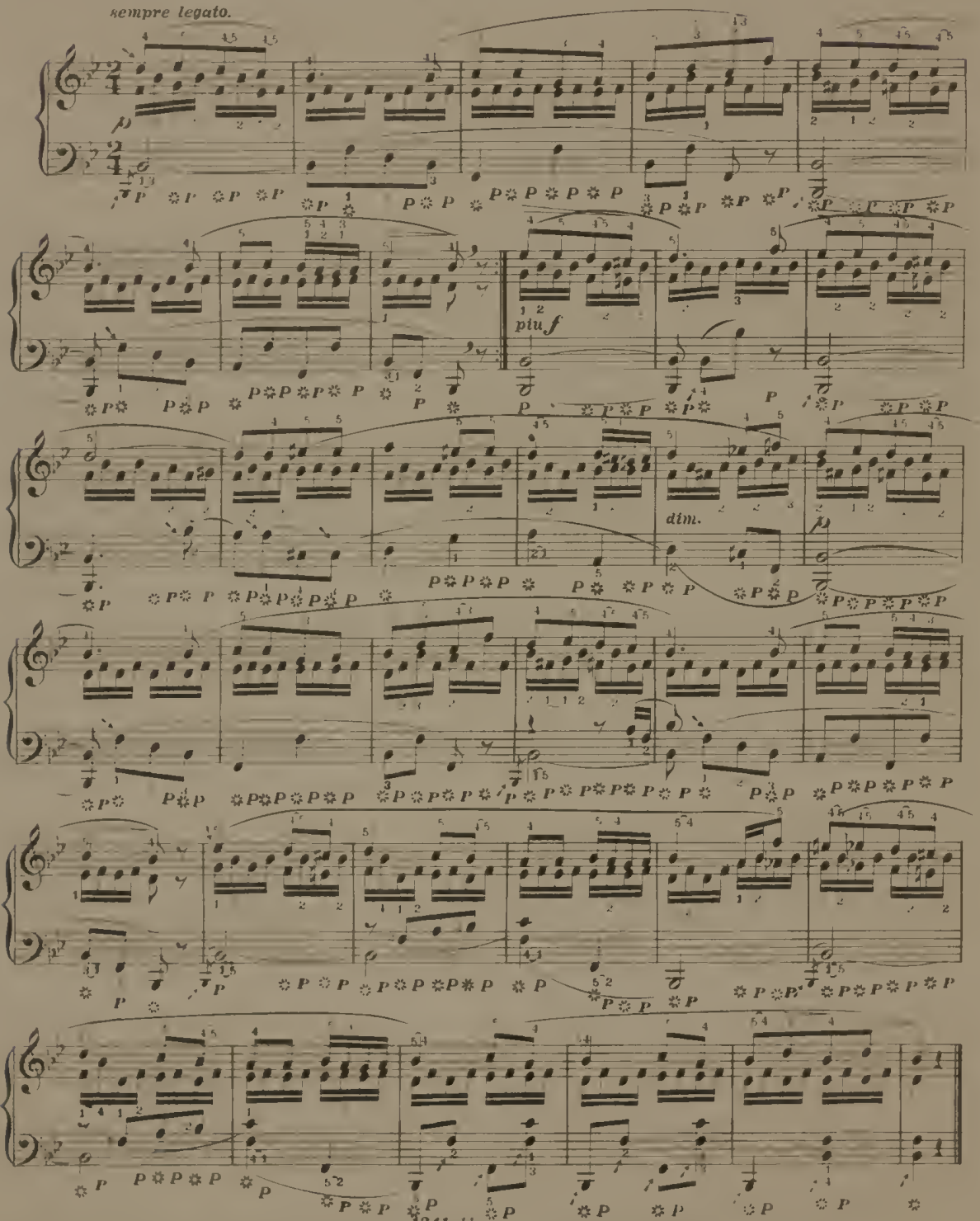
ETUDE IV.

E flat major.

This study is similar in its style to Nº 2. Remarks made regarding the execution of Nº 2 are applicable to Nº 4.

Andante con espressione. ♩ = 66 ♩ = 100.

sempre legato.

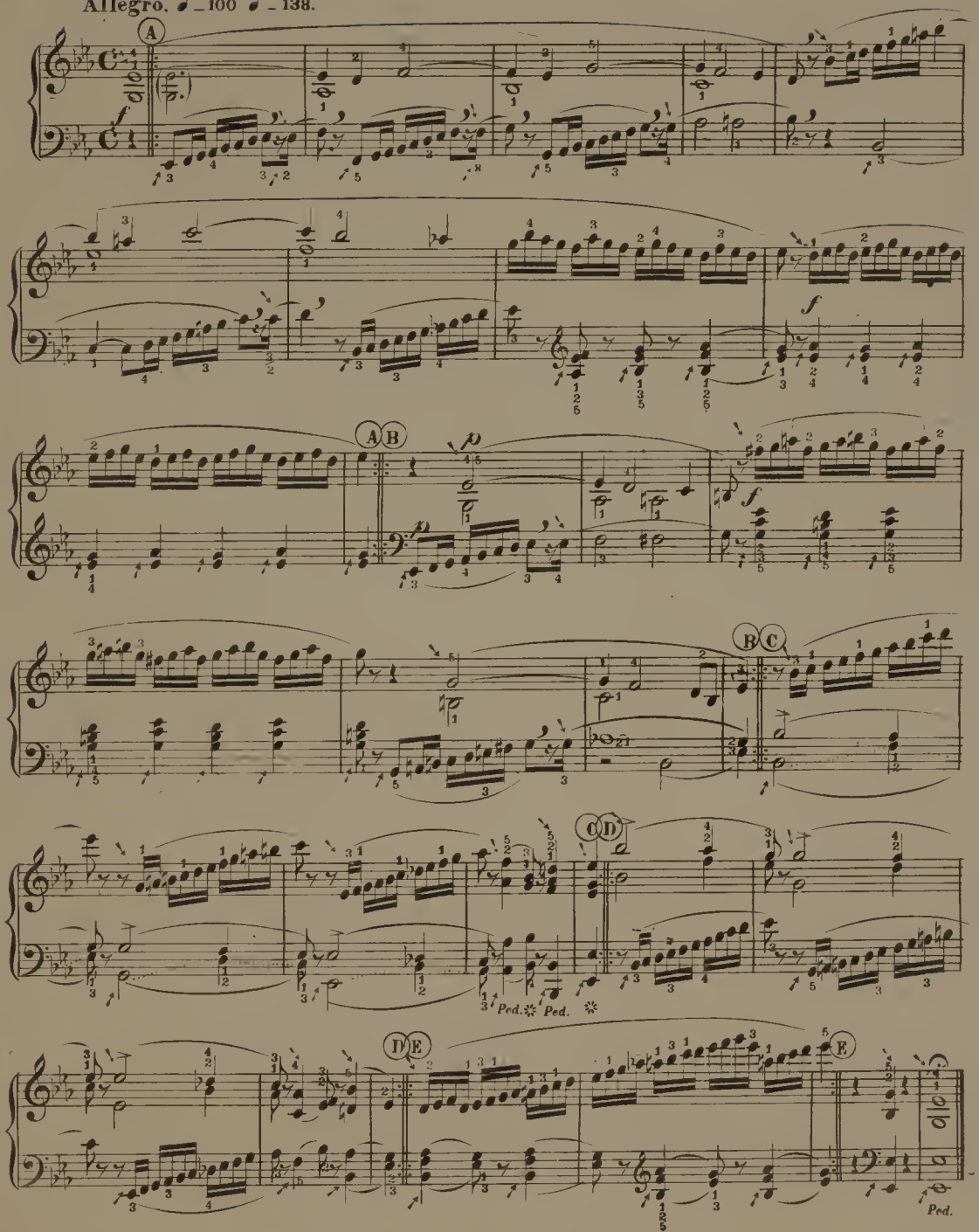


For recreation, introduce here "Happy Farmer" and "Romance" Fantasia by Schumann.

ETUDE V.

E flat major.

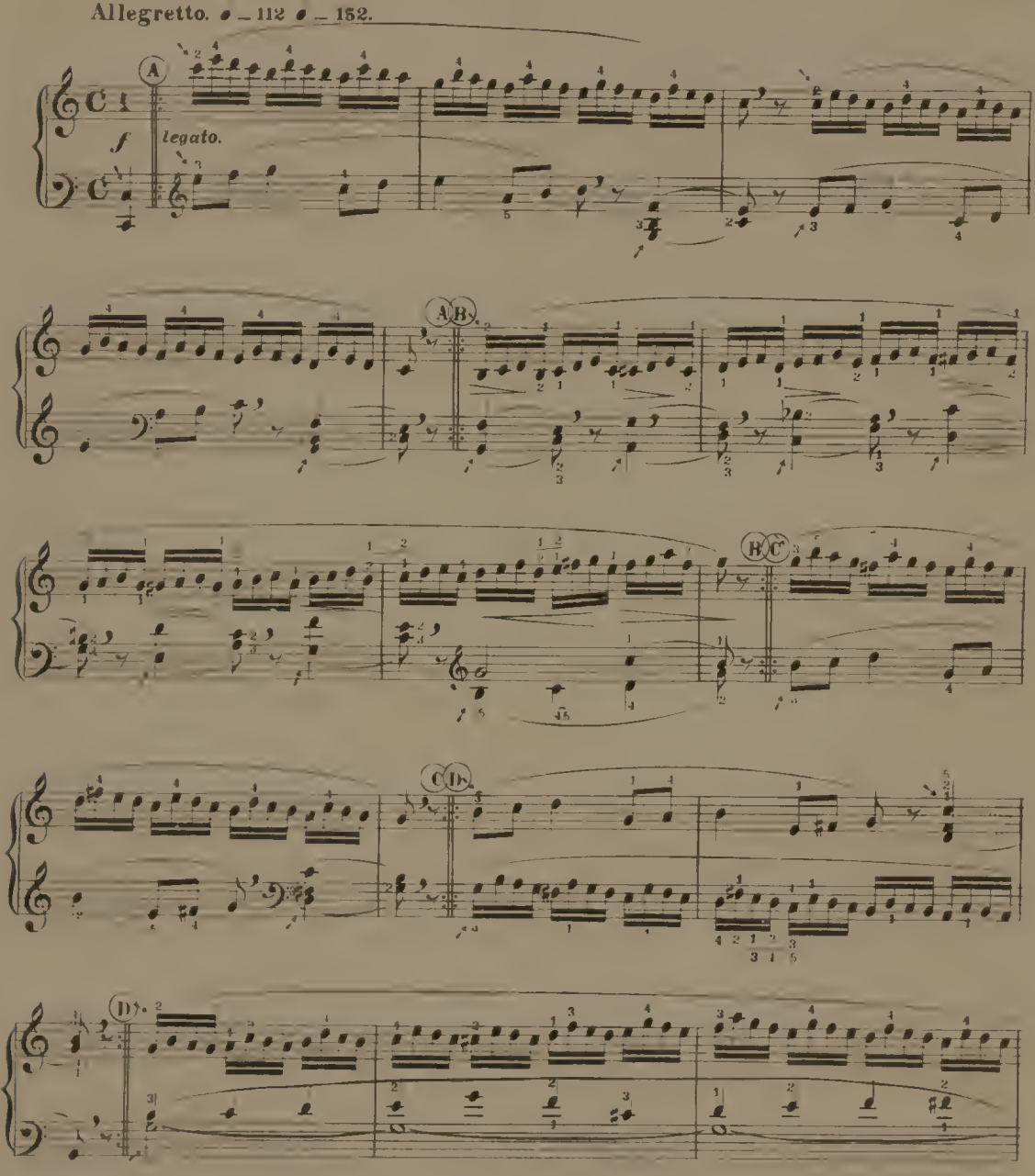
Allegro. ♩ = 100 ♩ = 138.



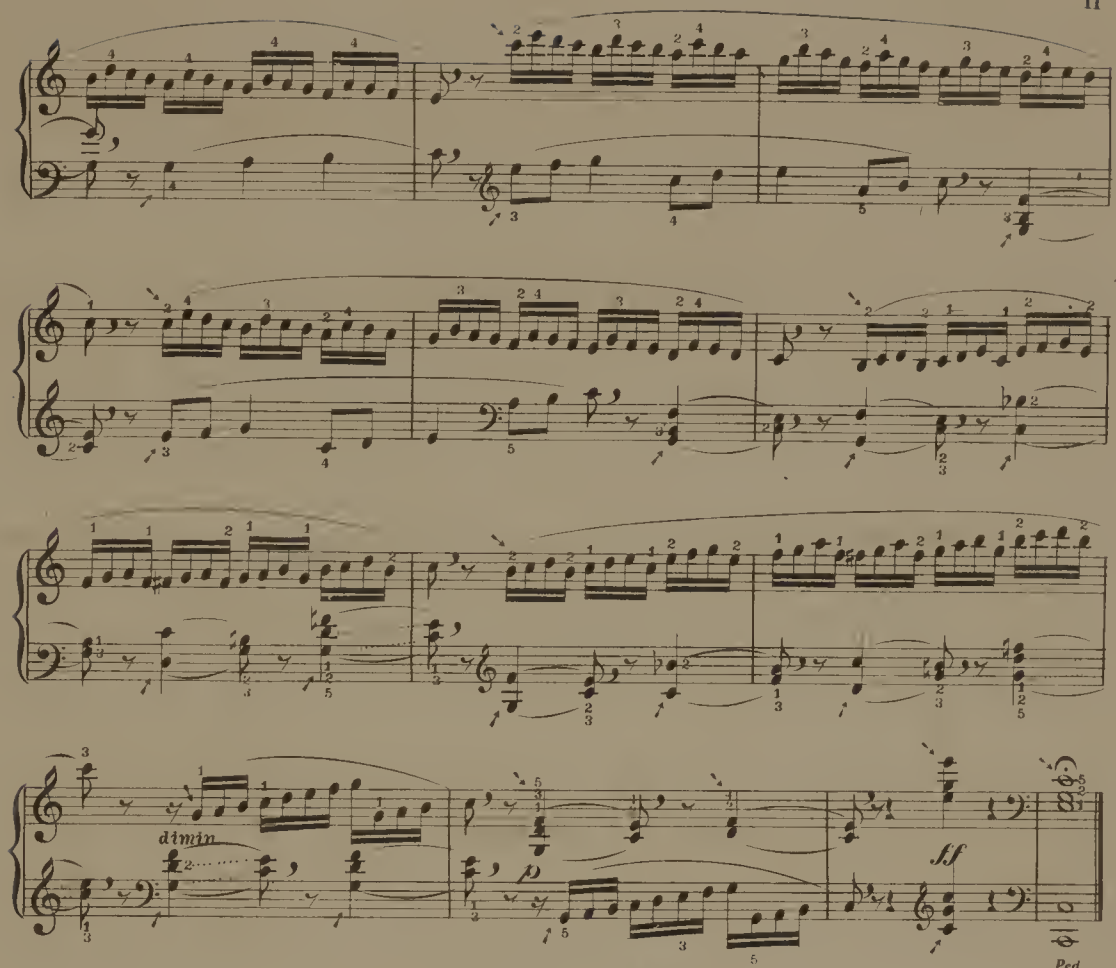
ETUDE VI.

(C. major.)

The editor has reversed the order of studies Nos. 6 and 8, 10 and 11, 22 and 23 thus placing them properly according to difficulty. It is at once apparent that study No. 8 in C major being much easier than No. 6 in C minor should not follow but precede it.



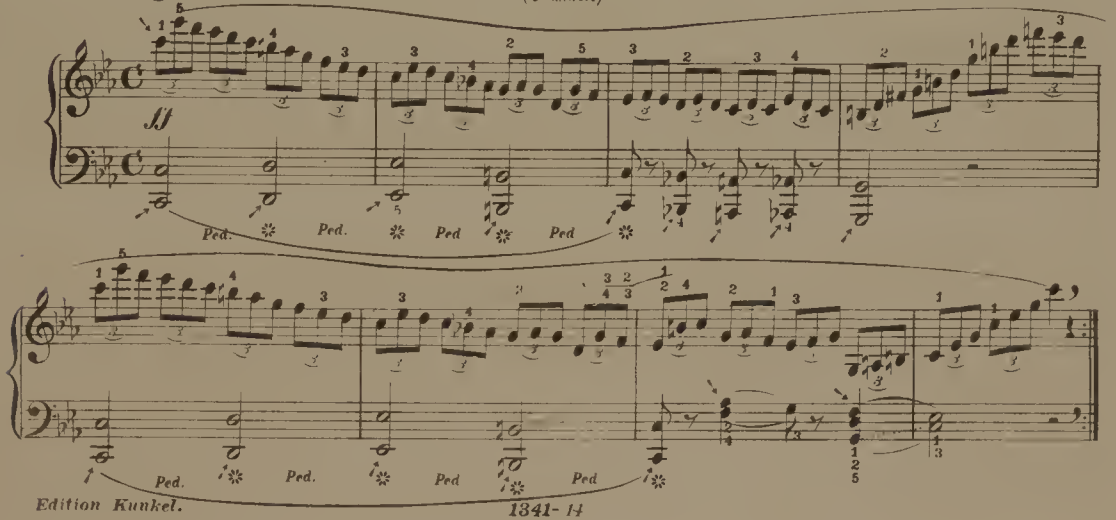
For recreation, introduce here "Banjo" Burlesque Ethiopian by Lichner.

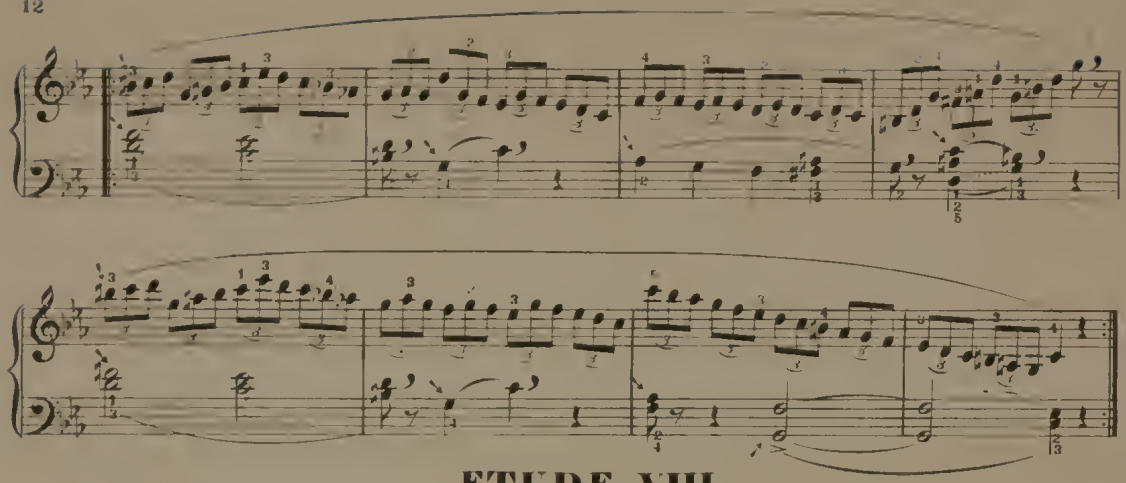


ETUDE VII.

Allegro. ♩ = 120 𝅗𝅥 = 120.

(C minor.)

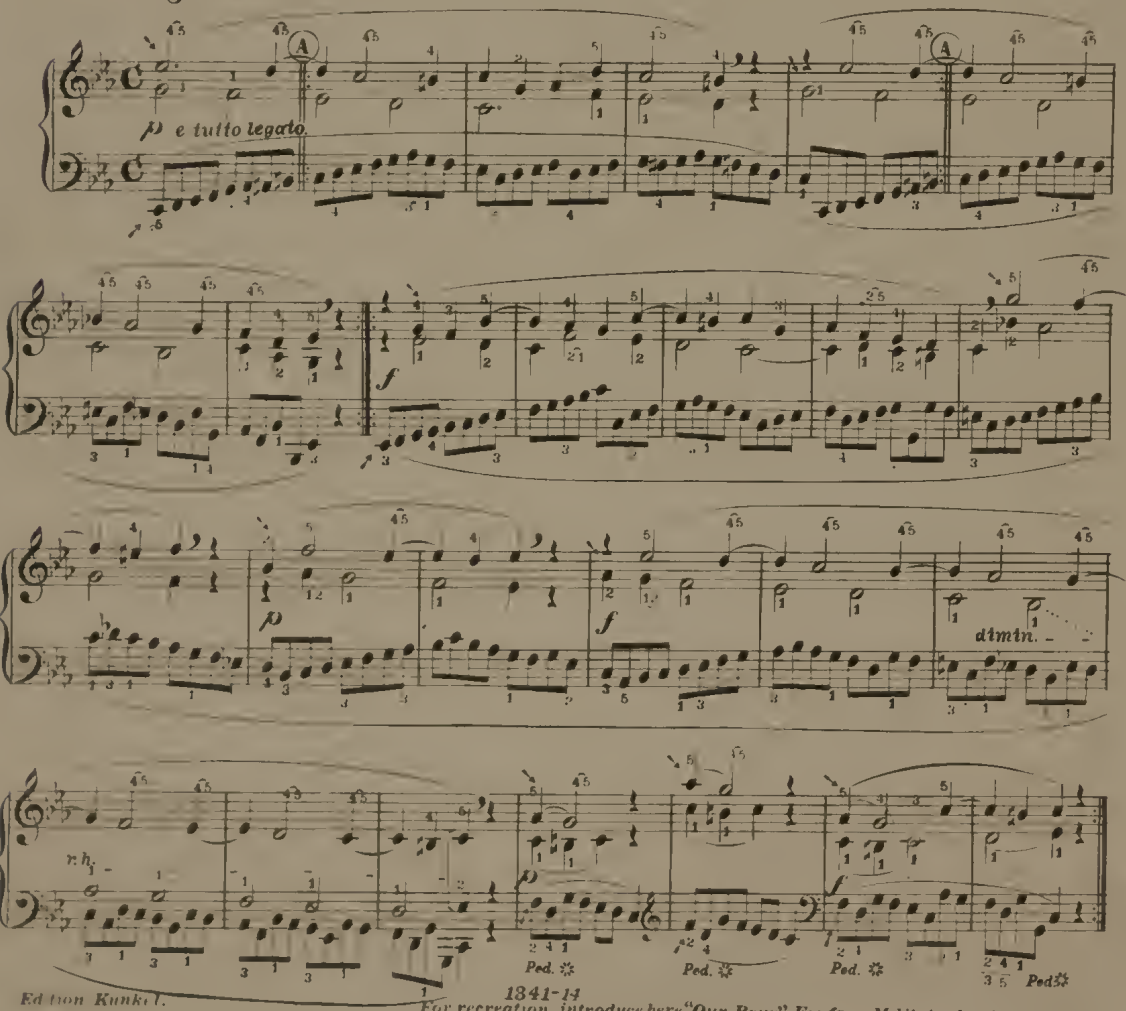




ETUDE VIII.

(c minor.)

Allegro. ♩ = 100 ♩ = 92.

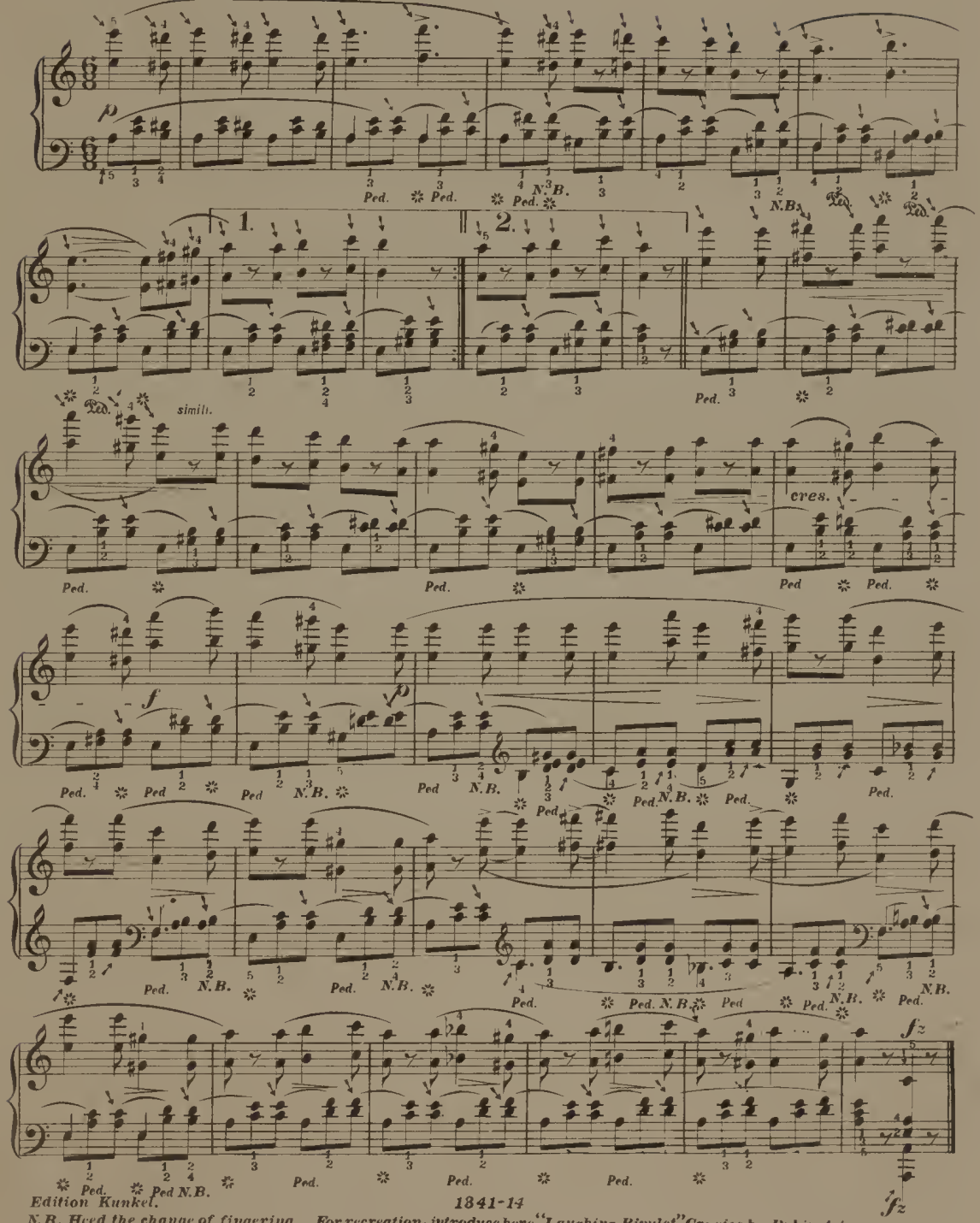


For recreation, introduce here "Our Boys" Fanfare Militaire by Anschuetz.

ETUDE IX.

(A minor)

Allegretto quasi un poco andante. ♪ = 138 ♩. = 92.



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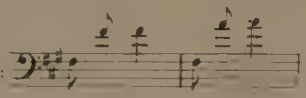
N.B. Heed the change of fingering. For recreation, introduce here, "Laughing Rivulet" Caprice by Rubinstein.

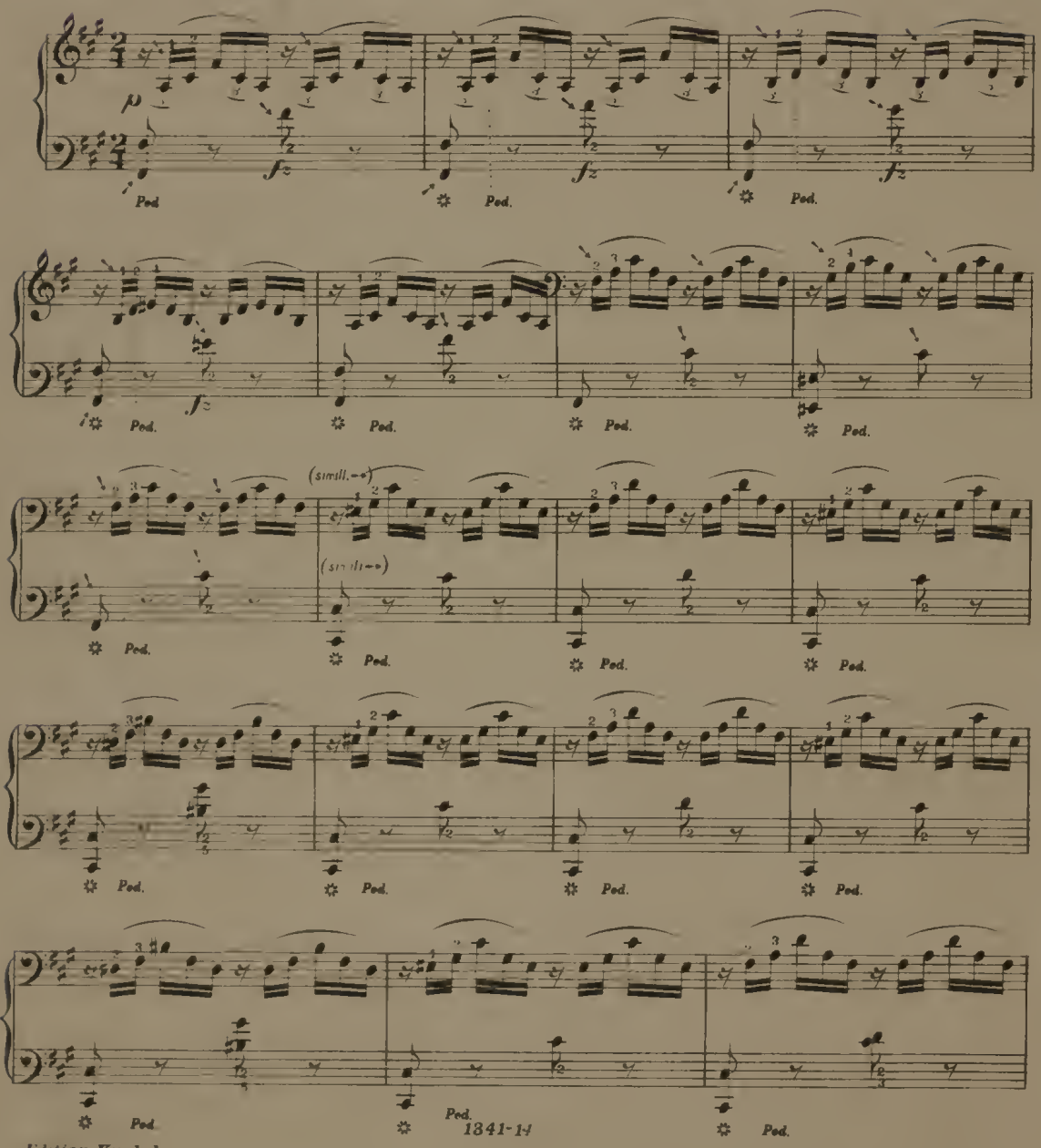
ETUDE X.

F sharp minor

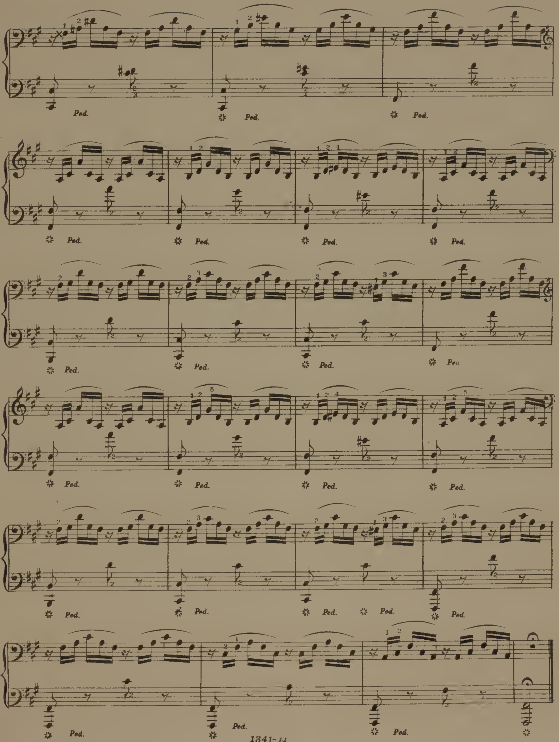
Throughout this study the hidden melody should appear thus:



Andante. ♪ = 116 ♩ = 88.



Edition Kunkel.

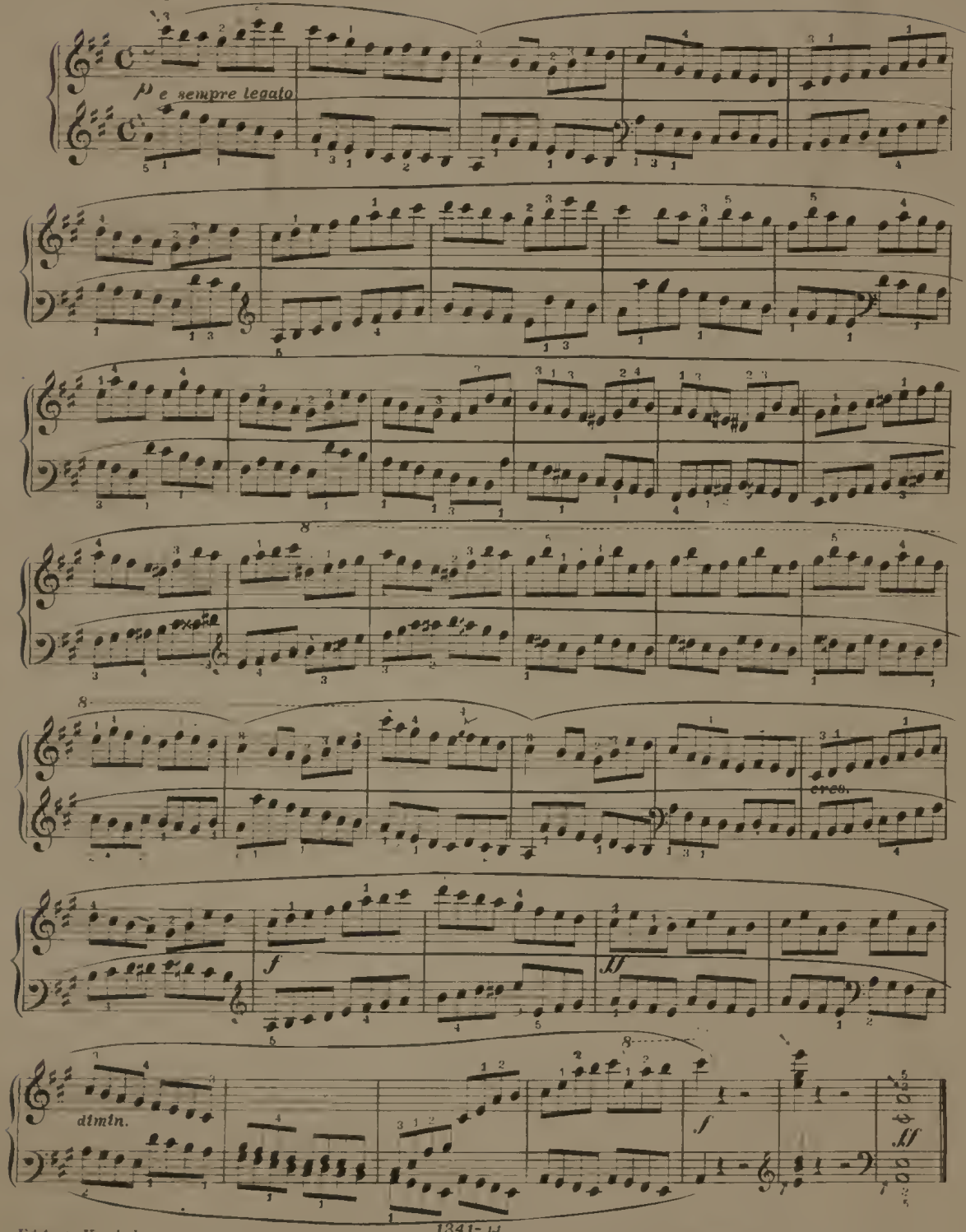


Edition Kunkel. For recreation, introduce here "Summer" Waltz by Chopin.

ETUDE XI.

(A major.)

Allegretto. ♩. = 132 𝅗𝅥 = 108.



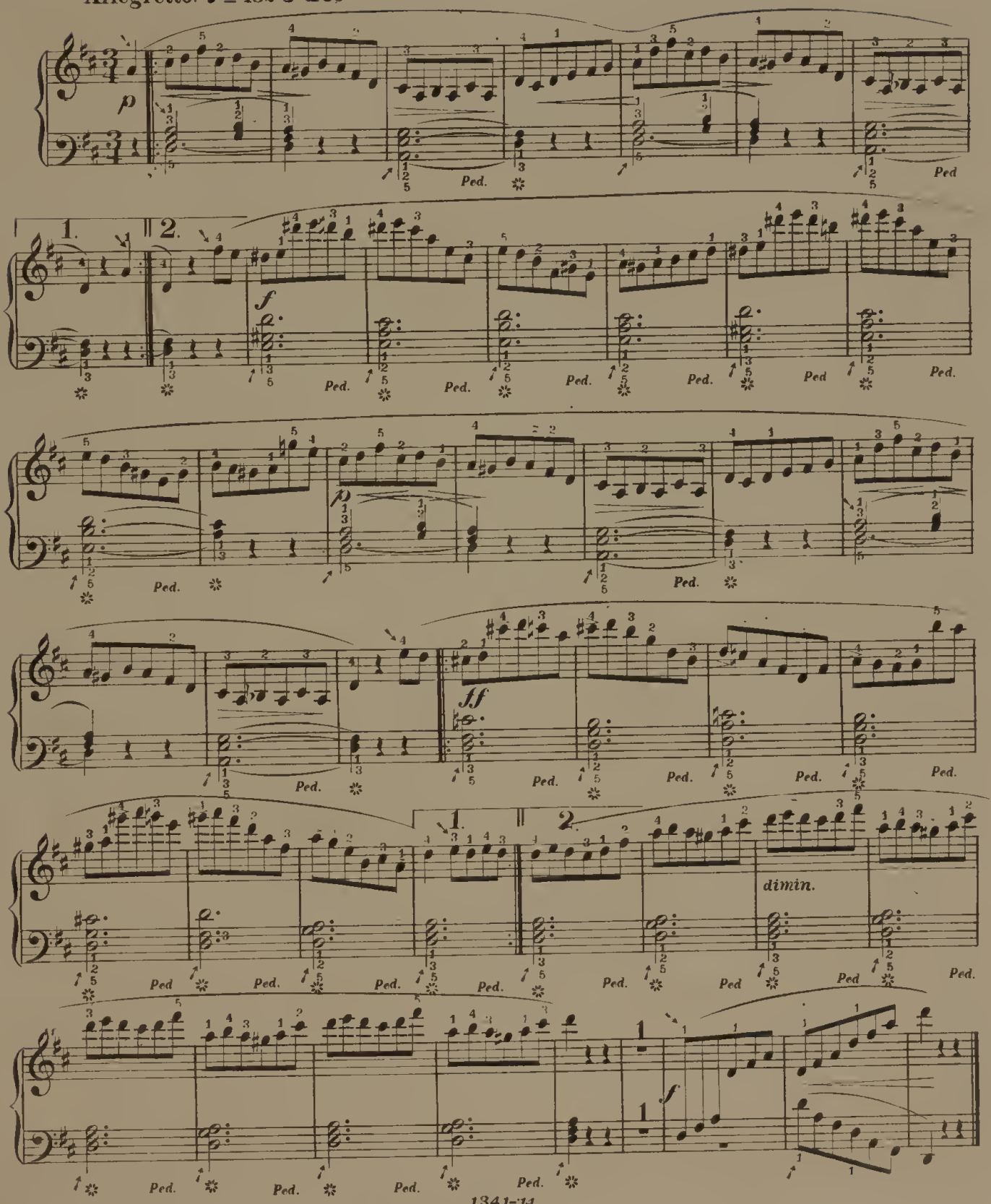
For recreation, introduce here "Barcelona" Spanish Dance by Moszkowski.

ETUDE XII.

(D major)

Mouvement de Valse.

Allegretto. ♩ = 132 𝅗𝅥. = 80



Edition Kunkel. For recreation, introduce here "Belle Minnie" Caprice by Anschuetz.

The Old Cloister Clock

BY

CHARLES KUNKEL

In the beginning of the 17th century there stood in Dordrecht (Holland) the stately cloister of "Maria Roepaan." Among their priceless collection of works of art, the nuns valued above all a wonderful clock, gift of Philip II. When it struck the hour, the statues of the Apostles would appear and the chimes would play a hymn, the processional march.

And whilst the little cloister bells called the nuns to prayer, the old clock ticked on its merry song, till, in high treble notes, the chimes reminded one of little cherubs at play.

But the times were troublesome and religious war was raging. Some high official, who long since had coveted this priceless clock, ordered the nuns to be driven out, the clock transferred to his castle, and the cloister burned. When the walls of the ill-fated building fell, the clock, now in sacrilegious hands, struck the hour. What then happened filled the inhabitants of Dordrecht with awe: the chimes of the clock, playing the Apostles hymn, rang out in wonderful harmonies, which were heard throughout the town; and all the church bells, swayed by an invisible hand, joined and rang out loudly, as if protesting against the sacrilege just committed.

Then all was silence, and since that time the clock was never heard to strike again.

Note.—Before playing this composition, make the listener acquainted with the story by reading it. This will add greatly to his enjoyment and appreciation of the piece.